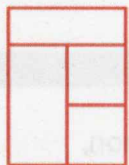


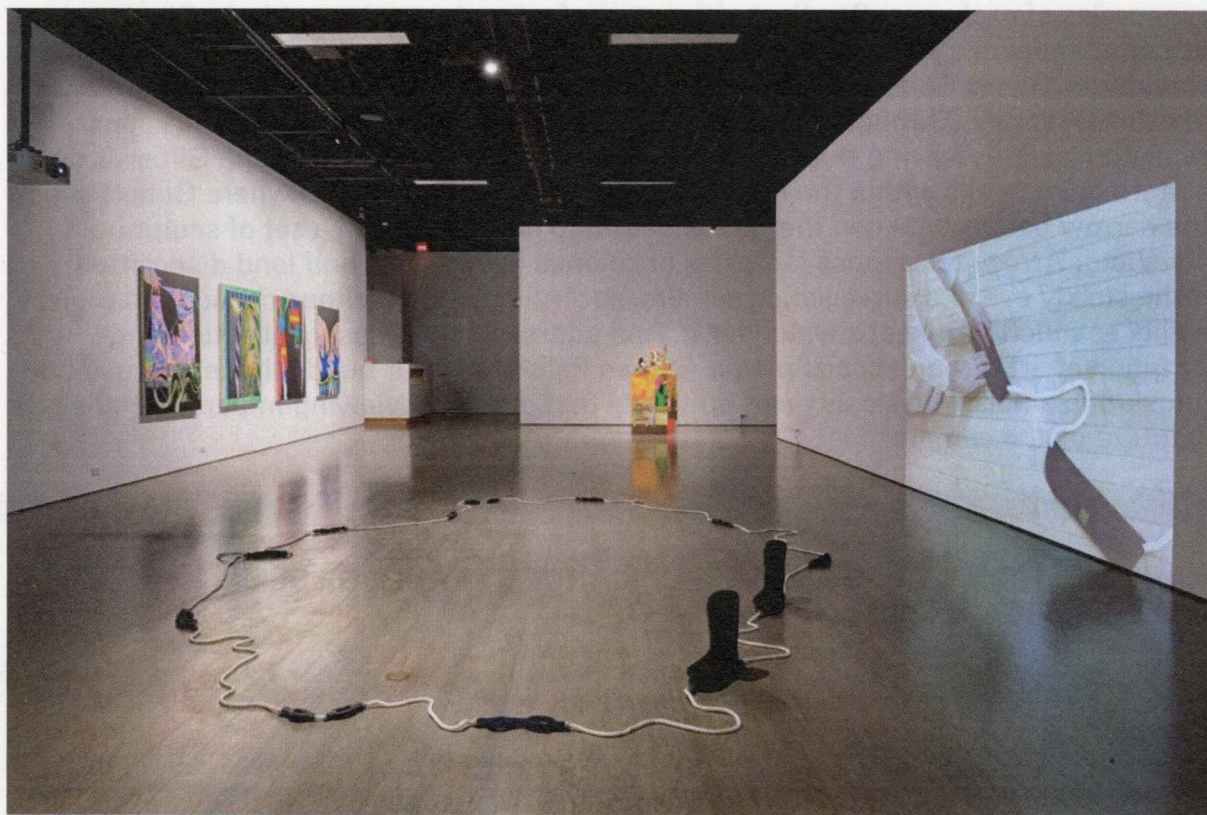
**GALERIE  
LEONARD & BINA ELLEN  
ART GALLERY**



**APRIL 24, 2019 – MAI 25, 2019  
IGNITION 15**

**Victor Arroyo, Paule Gilbert, Marie-Claude Lepiez, Wan Yi Leung, Kyle Alden Martens, Lauren Pelc-McArthur, Kara Skylling, Sanaz Sohrabi et Swapnaa Tamhane**

**Projects selected by Nicole Burisch and Michèle Thériault**



Installation view : Kyle Alden Martens, Lauren Pelc-McArthur et Marie-Claude Lepiez. Photo : Paul Litherland/Lux Studio

**EXHIBITION FINAL REPORT**



## PROGRAMMING 2018-2019

Exhibition title: *Ignition 15*

Victor Arroyo, Paule Gilbert, Marie-Claude Lepiez, Wan Yi Leung, Kyle Alden Martens, Lauren Pelc-McArthur, Kara Skylling, Sanaz Sohrabi and Swapnaa Tamhane

Exhibition dates: April 24 – May 25, 2019

## EXHIBITION DESCRIPTION

To bar. To cross. To circumscribe. These are terms that might first ring of prohibition, interruption, or restriction. Yet, they also characterize a set of generative processes and concerns shared by the nine artists in *IGNITION 15*. In their hands, they signal sensibilities departing from a standpoint of tight and intimate proximity, from where to examine the multitude of lines outlining and intersecting an analysis of self, histories, and environments. Installing her work behind the Gallery's main window, Swapnaa Tamhane examines how display might magnify value or serve as a lens for inquiry. Painting on a joint compound support grafted to the wall, Kara Skylling drafts geometric systems in dialogue with the surrounding architecture. This is painting against the gallery, if against is understood as being in close physical contact with. Kyle Alden Martens's *Soft Players* documents a trio—possibly the titular soft players—engaged in a subdued game that's more of an interface than a competition. Resulting from arrangements made on-line with men, Wan Yi Leung's videos invite questions into the limits of negotiation and collaboration, public and private, and economies of exchange. Starting with an act of minor iconoclasm, Marie-Claude Lepiez commandeers a scene of Victorian friendship and steers it head-on towards queer punk solidarity. Sanaz Sohrabi adopts anatomy as an analytic method to consider images of bodies in assembly. Through editing and commentary, she makes precise incisions across historical lines leaving the body politic to spill between frames. Paule Gilbert's on-site performance works within the imaginary space of a projected grid where Gilbert slips into the narrow border between the wall and light to improvise with a set of sculptural objects. Victor Arroyo telescopes fantasies of colonial governance and land disposition under the steady eye of a surveillance camera, accenting its duplicitous capacity to project culpability as much as it keeps watch for it. And addressing the hasty collection and consumption of art through social media, Lauren Pelc-McArthur builds the textures of her paintings up to a noisy physicality and opticality that demands viewing in person and skirts easy capture by the camera.

## PROGRAMS AND SPECIAL EVENTS

### OPENING, MEET THE ARTIST AND PERFORMANCE BY PAULE GILBERT

Wednesday, April 24, 4:40 pm

## PUBLICATION

Ways of Thinking printed and on-line versions were available for the visitors. No publication was produced for this exhibition.



## PRESS REVIEW

"Repurposed Rembrandt, stop-motion animation and queer punk feminism: grad student art show opens April 24 : IGNITION 15 showcases the works of 9 Concordia artists at the Leonard and Bina Ellen Art Gallery"  
Kelsey Rolfe, April 23, 2019

<http://www.concordia.ca/news/stories/2019/04/23/repurposed-rembrandt-stop-motion-animation-and-queer-punk-feminism-grad-student-art-show-opens-april-24.html>

« Artistes à surveiller à Ignition 2019 », Nicolas Mavrikakis  
*Le Devoir*, May 4, 2019

<https://www.ledevoir.com/culture/arts-visuels/553511/sur-le-radar-artistes-a-surveiller-a-ignition-2019>

## ATTENDANCE

Number of days open to the public: 24

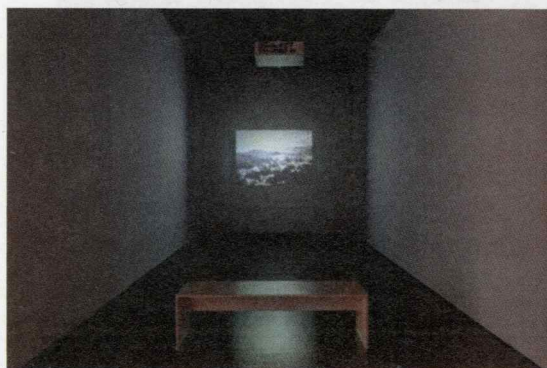
Total exhibition attendance, including events and public programs: 718

Total exhibition attendance, excluding events and public programs: 637

Total attendance for public programs and special events: 81

## DOCUMENTATION & LIST OF WORKS

Photo documentation Paul Litherland, Studio Lux © Leonard & Bina Ellen Art Gallery, Concordia University, 2019



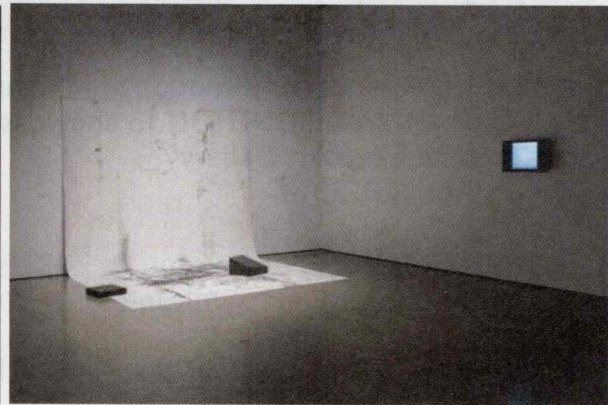
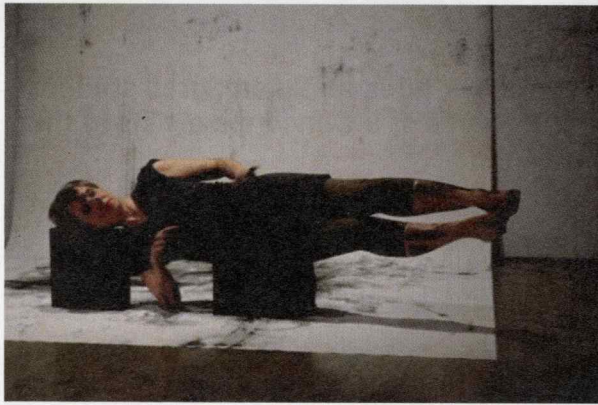
**Victor Arroyo**

*Portrait of a Nation*, 2019

Video, colour, sound, 22 min.

Courtesy of the artist





**Paule Gilbert**

*Untitled*, 2019

Performance on April 24<sup>th</sup> with painted wood objects, charcoal and paper

*Untitled*, 2019

Stop motion animation, 2 min. 28 sec.

Courtesy of the artist



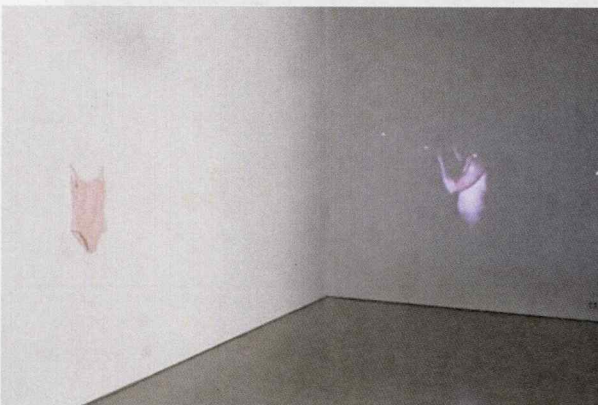
**Marie-Claude Lepiez**

*I want to scream because no matter how much I scream, no one will listen*, 2019

Plinth, wood, acrylic, found objects (aluminum wheels, bicycle air chamber, butcher twine, clamp, motor, electrical wires, papier-mâché, human hair, porcelain)

157.48 x 66.04 x 66.04 cm

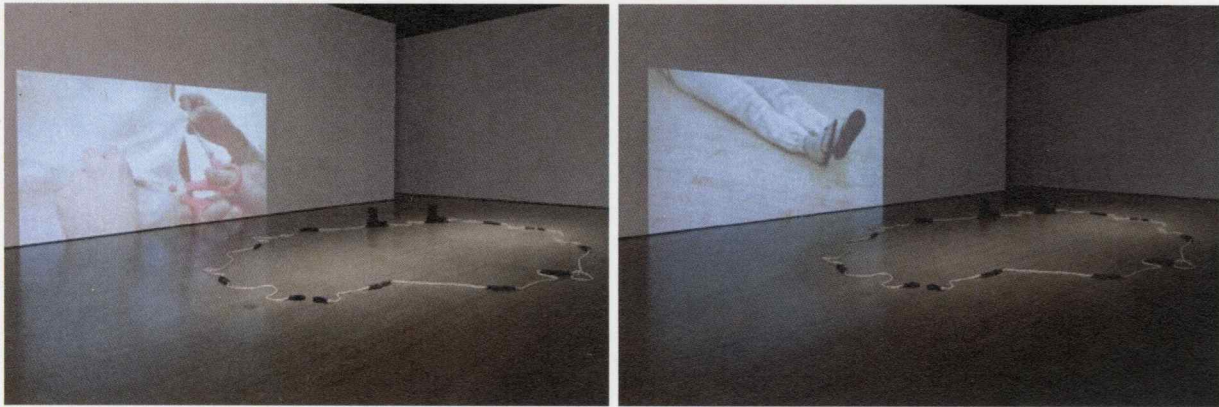
Courtesy of the artist



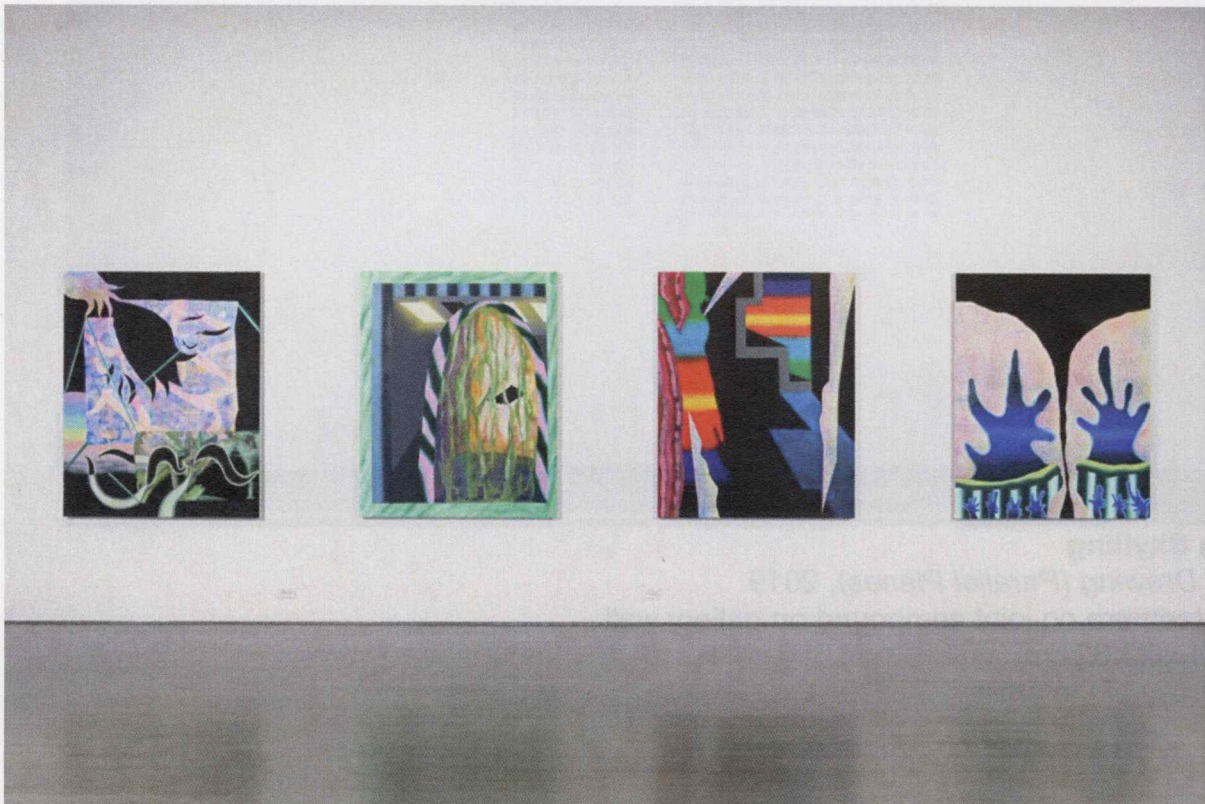
**Wan Yi Leung**



*Action Follows*, 2018  
 Video, colour, sound, 7 min. 12 sec. and leotard  
 Courtesy of the artist



**Kyle Alden Martens**  
*Soft Players*, 2016  
 Installation with ceramics, flocked fibres, rope, foam, boot liners;  
 Video, colour, sound, 10 min.  
 Courtesy of the artist



**Lauren Pelc-McArthur**  
*DuoSifter Snap*, 2019  
 Acrylic and oil on canvas  
 152.4 x 121.92 cm



*Liquidation Strategy to Official Space, 2019*

Acrylic and oil on canvas

152.4 x 121.92 cm

*Sprite Riot, 2019*

Acrylic and oil on canvas

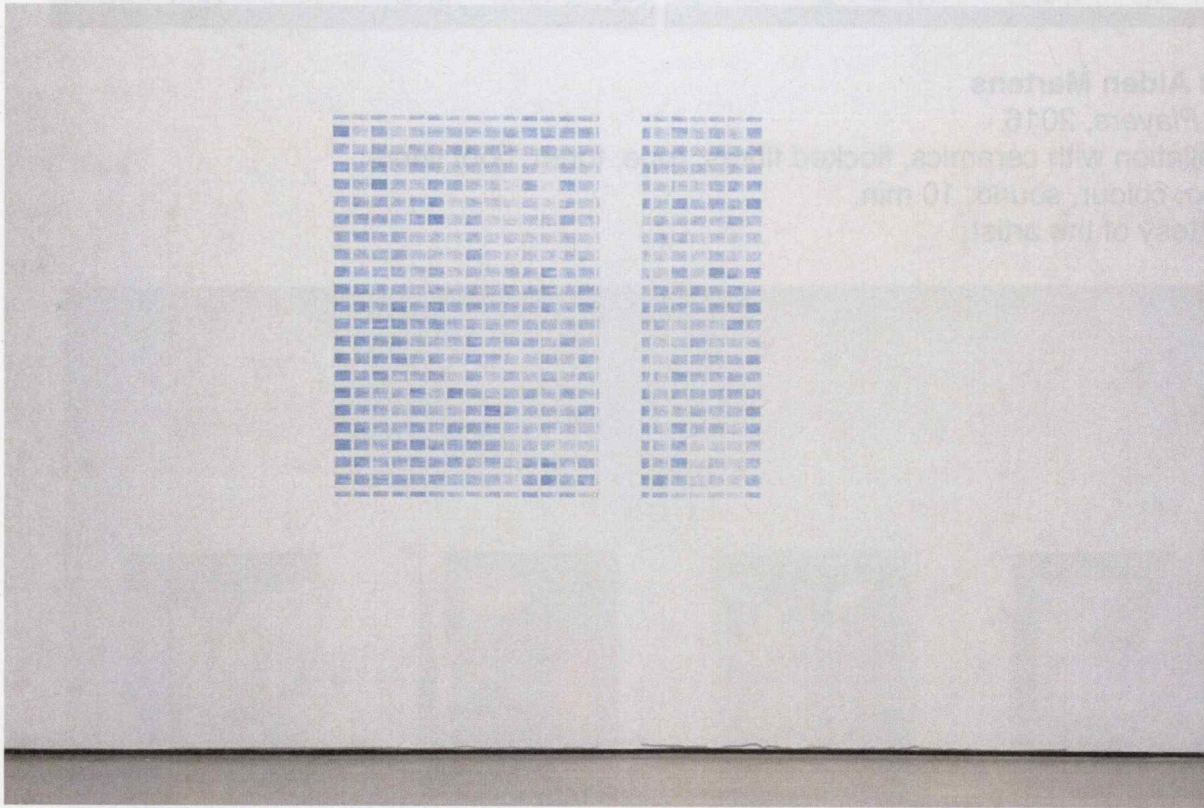
152.4 x 121.92 cm

*Think, Simpson, Think, 2019*

Acrylic and oil on canvas

152.4 x 101.6 cm

Courtesy of the artist



**Kara Skylling**

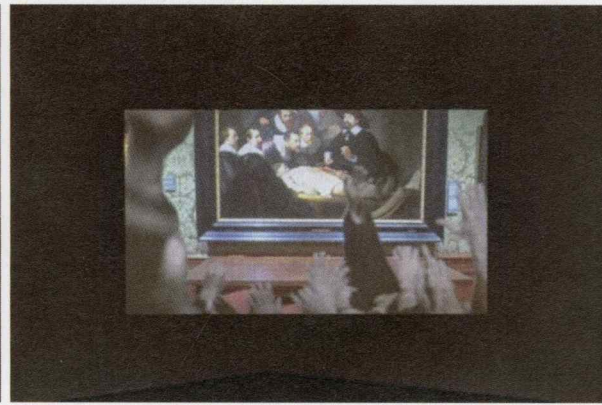
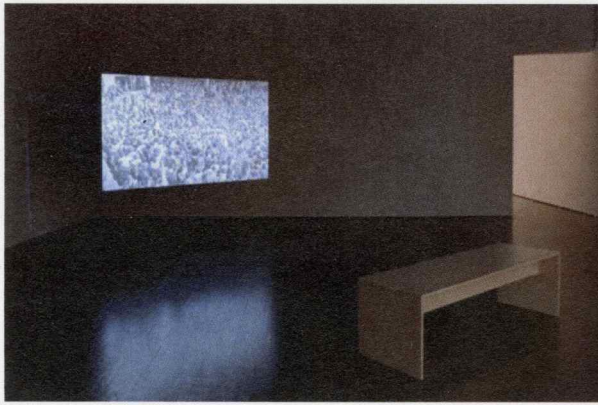
*Wall Drawing (Parallel Planes), 2019*

Egg tempera on joint compound on gallery wall

152.4 x 23.62 cm

Courtesy of the artist



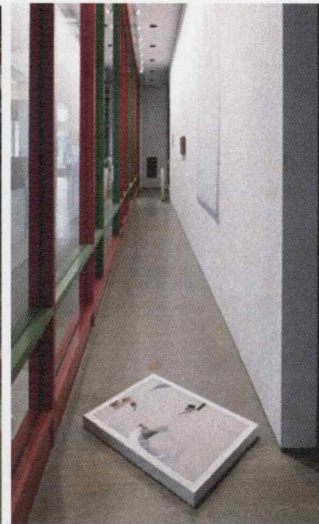


**Sanaz Sohrabi**

*Notes on Seeing Double*, 2018

Video, colour, sound, 11 min. 10 sec.

Courtesy of the artist



**Swapnaa Tamhane**

*BIBLIOTHEK*, 2019

From left to right

*The table that didn't know its own future*, 2018-2019

Chalk pastel on plywood, MDF

Variable dimensions

*Supports for Unnecessary Ornamentation (made by Achim Hirdes, Exhibition Technician at Städtisches Museum Abteiberg Mönchengladbach)*, 2015

29 x 43.5 cm

*Past*, 1982 (Photograph by Ruth Kaiser. Courtesy Städtisches Museum Abteiberg Mönchengladbach)

11.3 x 16 cm

*Present past*, 2013

11.43 x 14.45 cm

*A Sigh of Relief*, 2017  
266.24 x 142.24 cm

*Lexicon*, 2018  
60 x 86 cm

Digital inkjet prints  
Courtesy of the artist

## FINANCIAL SUPPORT

Canada Council for the Arts, Conseil des arts et des lettres du Québec